

ANARCHY STUDIOS PREVIEW EDITION

VAMPI

ANARCHY

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FIRST LOOK!

**EXCLUSIVE PREVIEW ART ON
LAU'S LATEST CREATIONS!**

INTERVIEW WITH THE ANARCHIST

KEVIN LAU ON ANARCHY STUDIOS

ANARCHY STUDIOS

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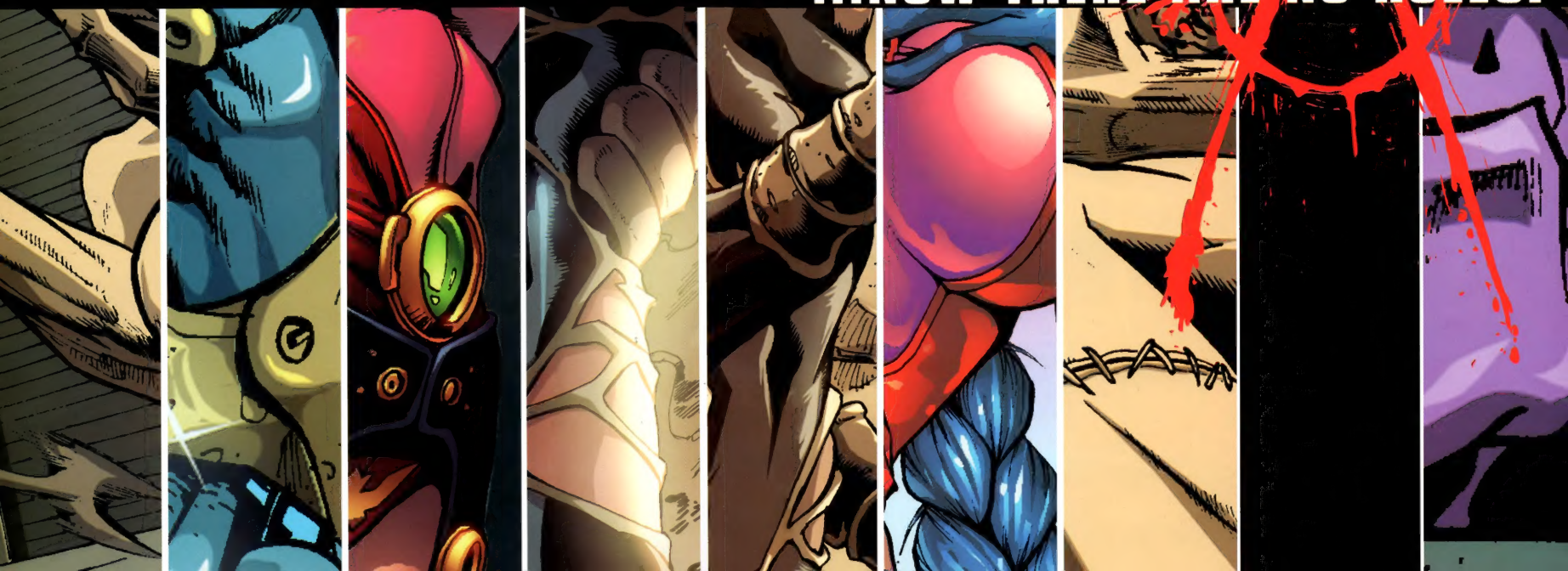
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...NOW THERE ARE NO RULES!



Imagine Kevin Lau's year in 2000.

He went from being a young artist looking for his big break to illustrating one of the biggest comic book sensations of the year. With his dynamic artwork and his incredible design, Vampi quickly became a huge hit. Fans were quick to take note and Kevin was named to the Wizard Top Ten list not once, not twice, but three times.

One year later, Kevin is even more ambitious.

Instead of leaving his mark on one comic, he's set to launch his own imprint, aptly named Anarchy Studios.

INTERVIEW WITH THE ANARCHIST

By Seth Biederman





ANARCHY STUDIOS—KEVIN LAU'S OWN COMICS IMPRINT.

IN A NUTSHELL, GIVE US ALL THE DETAILS ON WHAT THIS IS ALL ABOUT.

KEVIN LAU: Since the very beginning, my relationship with Harris Comics has been a partnership. They had faith in me that if given the chance, I could create a new comic that would be a success. I put my heart and soul into VAMPI, and I'm very proud to say it's become a bona-fide hit. Anarchy Studios is the logical next step in my alliance with Harris. Creating Vampi was my challenge for 2000. My own imprint—that's the challenge for 2001.

DOES THE ANARCHY STUDIOS PROJECT MEAN THE END OF VAMPI?

Just the opposite—VAMPI is the foundation on which Anarchy is based on. VAMPI represents everything Anarchy Studios will be—fresh, new work that's not afraid to take chances and challenge people's ideas of what a comic should be. The very first book from Anarchy will be exactly that—VAMPI.

The entire VAMPI DIGITAL comic has been created from the ground up, using the most modern 21st century computer technology. Brian Haberlin took the designs and concept I created for Vampi and did something completely amazing with it. Nothing I can say can properly describe the book—readers just have to see VAMPI DIGITAL for themselves.

WHAT MAKES DIGITAL VAMPI AN ANARCHY STUDIOS BOOK?

VAMPI DIGITAL showcases how emerging technology can update and revive the traditions of comic book art. It proves we can build on the traditions of the past fifty years without being imprisoned by them. That's Anarchy Studios.

WHAT CAN WE EXPECT IN THE FUTURE FROM ANARCHY STUDIOS?

I have always had the belief that, as an artist, it is necessary to challenge your readers. If you give them the same thing, even if it is great stuff, they become bored with it. It just becomes too familiar. Anarchy will never be familiar. Right now, I'm working on new character designs, which will ultimately give way to new Anarchy titles. Each new book will carry on the ideas that have made VAMPI such a success, but will still have a flavor all its own.

All I can tell you is, you're in for some terrific surprises.

BUT VAMPI WILL CONTINUE ON?

Bigger and better than ever. The story heads into a huge surprise for issue #12, the big year-end anniversary issue. So yes, VAMPI isn't going anywhere but up.

ANARCHY STUDIOS IS A PRETTY BIG DEAL—YOU'RE BASICALLY CARRYING AN ENTIRE IMPRINT ON YOUR BACK. IF IT FLOPS, KEVIN LAU'S GOING TO LOOK PRETTY SAD...

I don't look at it that way at all. I have never feared failure. The only thing I truly fear is the failure to take chances. Every book that comes out from Anarchy Studios will be my best effort. I will stand behind every release because it is my name that will be on the cover. Beyond that, I have no control over how things go.

THIS IS SOME HEAVY STUFF, KEVIN.

DO YOU WATCH A LOT OF KUNG FU MOVIES?

(laughs) No! I'm too busy working! I don't mean to sound so intense, but I am very serious about doing my best. I have worked very hard to get where I am today as an artist—if it's not my best work, I shouldn't be doing it!

KEVIN, YOU ARE THE INSPIRATION TO US ALL. IT MAKES ME PROUD TO BE WRITING THESE COMIC BOOK INTERVIEWS.

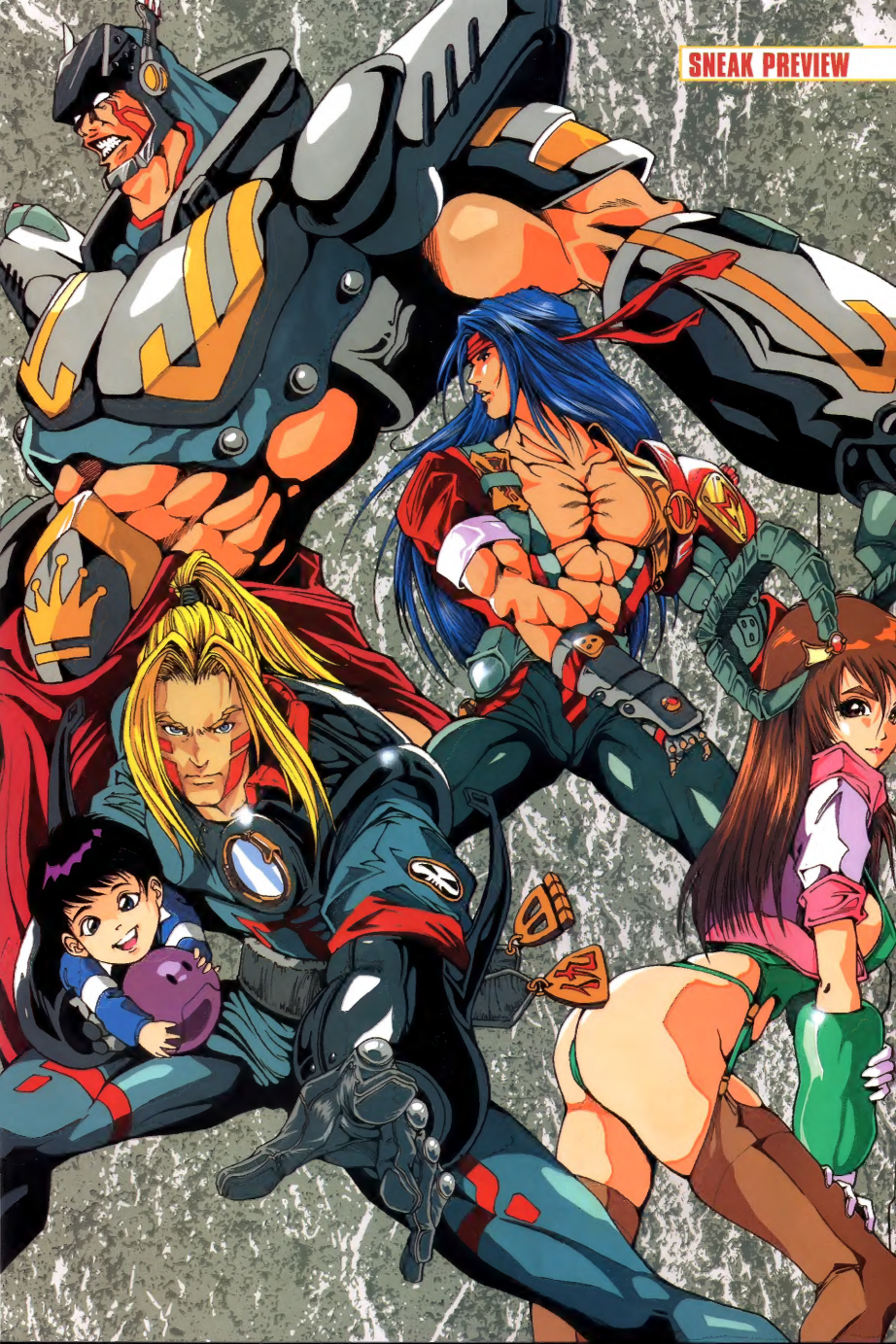
Well, you are very good at writing them! Calling me up at all hours of the day and night, interrupting me with your crazy questions when I'm trying to draw! Now leave me alone so I can get back to work! Anarchy Studios won't happen by itself, you know!

OK, OK, WE'RE DONE HERE, WE'LL LEAVE YOU ALONE FOR NOW. BUT WE'LL BE BACK.

I'm changing my phone number.



SNEAK PREVIEW



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THE
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OF THE ART
COMIC EVER!



FUTURE VISION

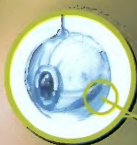
exclusive preview pages

PROGRAMMED TO KILL

brian haberlin on his
digital creation

TECH. SPECS

the making of vampi digital



anarchy online!



EXCLUSIVE
PREVIEW OF VAMPI DIGITAL



FREE VAMPI SCREENSAVER



**THE INSIDE SCOOP BEHIND
ANARCHY STUDIOS!**

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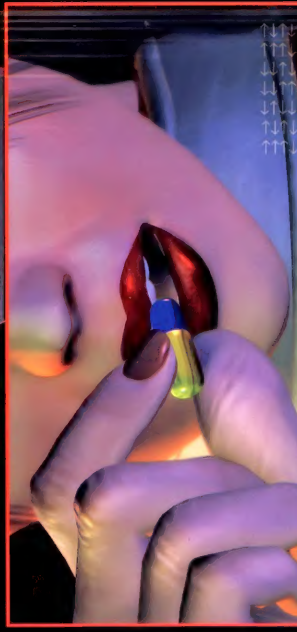
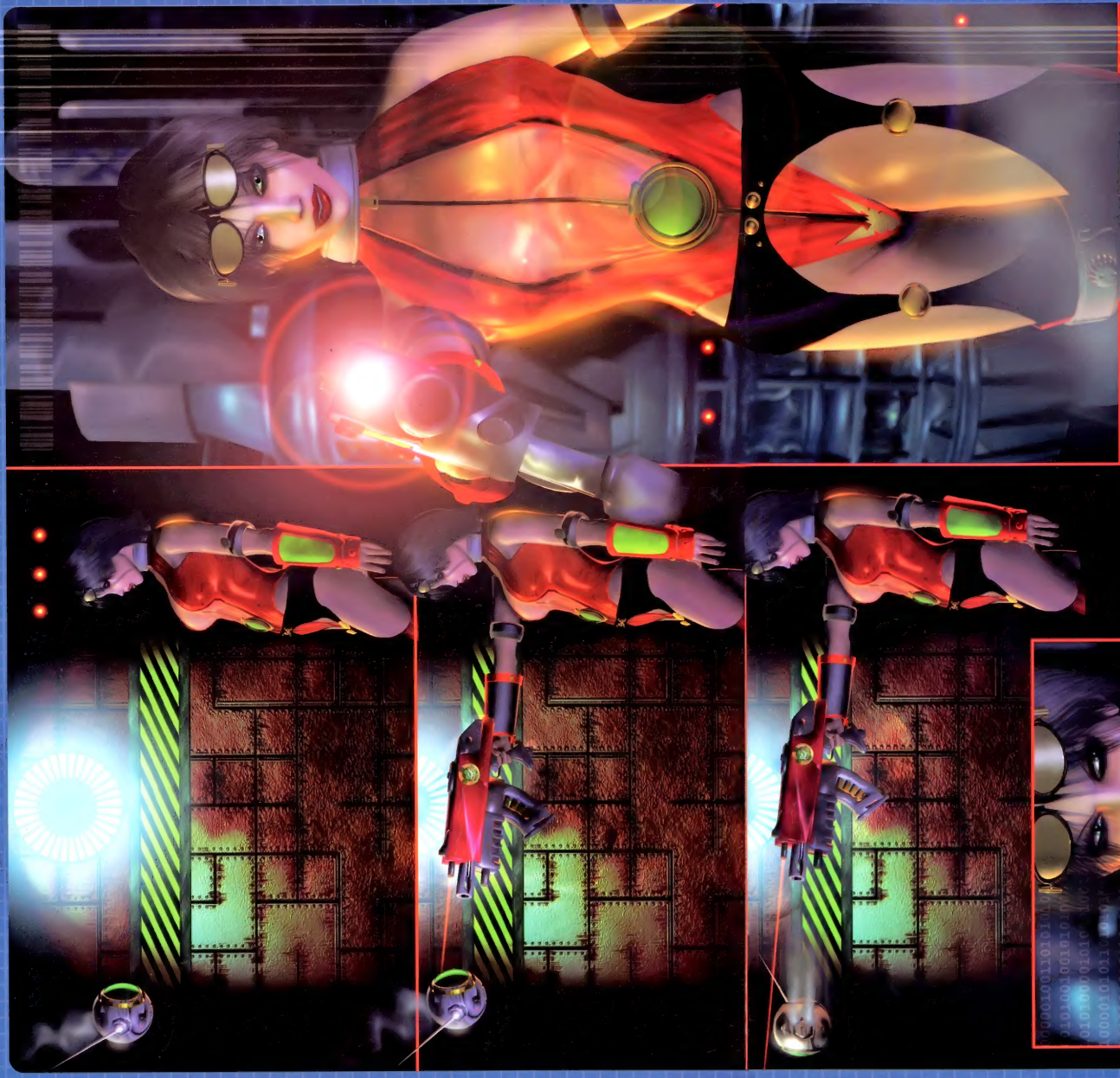
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VIRTUAL DIGITAL

Anti-aliasing
Binary system
Bit depth
Bitmap
Bitmapped graphics
Boolean operations
Contouring
Coordinate system
Digitizing
Displacement
Face
File types
Fractals
Hierarchy
Inverse Kinematics
Keyframes
Model
Morphing
Mesh
Object oriented graphics
Optimization
Pixel
Primitives
Real time rendering
Rendering
Resolution
Surface Mapping
Transitions
Vertex





welcome to the

FUTURE OF COMICS

INTERVIEW WITH BRIAN HABERLIN

The future means change and change requires vision. In comics there's no one who's more of a visionary than Brian Haberlin. Having revolutionized coloring in the 90's, he's now set to completely redefine comics art for the new millennium with Vampi Digital.

A fully rendered comic created entirely through computer technology, Vampi Digital is the next step in the evolution of comics. Here, Brian explains what it's like to take an art form that's basically remained the same for about seventy years, and bring it into the future.



CROSSING THE DIGITAL DIVIDE

PART I: BACKGROUND

Let me start by saying that this stuff looks incredible. Where'd you get the idea to do a computer generated Vampi comic?

The samples that got me in the industry back in '93 had fully computer rendered backgrounds. They really got me noticed but no one was willing to try and do more and realistically it was too early to try it. So, each year I'd do a little experiment and see if the technology was ready. Late last year we did a test and when the work looked like it came from Final Fantasy, we knew we were ready.

Some of the past attempts at digital comics were pretty underwhelming. How is Vampi Digital different from all those past flops?

The technology has matured and computer power has drastically increased. We can do things now that you could only do on high end workstations a few years ago.

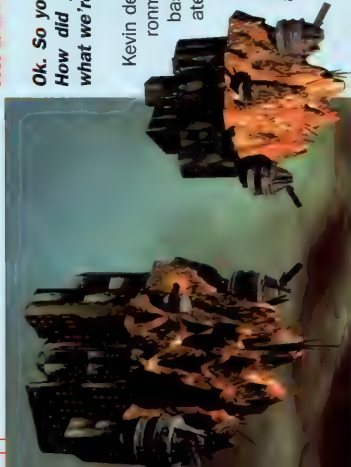
Of all the other comic characters, why did you want to do Vampi?

'Cause she's HOT!!! Okay, seriously I think the East-meets-West feel of Vampi again fits the medium of 3-D to a T. Her world is high tech and futuristic with lots of glows and hard shiny materials.

PART II: MAKING THE MODEL

Ok. So you have Kevin Lau's Vampi. How did you make a drawing into what we're seeing on the page?

Kevin designed Vampi and her environments and his work is the basis for the models we create. So we're taking a cue from him but expanding on it. We had to make things more believable and made alterations to give everything a hyper-realistic look



So once these model exists, you can manipulate it. You don't have to redraw everything each time. That sounds pretty easy.

Yes, she can now walk and talk. But it is really tough work. Imagine you are doing a movie and you have to pose all the actors, do all the lighting, all the shot composition and then do a large amount of post product to make it all look really good. Does that sound easy?

I never thought of it that way. So you have to make a poseable model of every character appears in the book. What about things like the weapons she uses?

Everything you see-every figure, every background and every prop is modeled and textured.

PART III: PAGEMAKER

Walk us through how you would create a page of the book. What's the very first step?

Storyboarding. I lay out the panels on the page and decide what's in each panel

Now what about the backgrounds are these models as well?

Some are and some aren't. Some are very simple models, like you would see in a movie set with fronts but no backs to them. Others are fully rendered and textured 3-D models.

What, if any, are some of the limitations of the process and how do you work within those limits?

Rendering time is the big problem. It can take us hours to render an image at the resolutions we are using. The worst part is that sometimes you can't



see problems in the art until you do a really high resolution rendering. Then you have to go back and try to figure out what to change and start the process all over again.

Do you do all the work or do you have a staff helping? Do you take all the credit anyway?

The work will mostly be done by myself, George Deep, and David Pentz. And if we get help here or there with a texture or model we'll give credit to the artist.

Do you think that all comics might eventually be "drawn" this way?

I think some will. I mean after you finish one, you have a lot of the work done. But there is no way that it will replace them. This kind of art will be just another style of comics.

So this project won't put Kevin Lau out of a job?

No, it's just something else, like a painted book opposed to a pen and inked book or a black and white book.

What are the advantages of digital artwork over the traditional pencil techniques?

Talking head scenes are pretty easy. Progression shots-like when a character does something over the course of

several frames like picking up a pencil-are pretty easy. Half the work is in lighting, so the repositioning is simple.

What are the disadvantages?

The same as working on any computer-crashes, corrupt files, take your pick. And then there are those quirky software problems: a program will open a file one minute but will never do it again.

You also miss the hands-on approach of working with a paper and pencil. Assembling the pages becomes a bit sterile after doing the initial design work and storyboarding.

Part IV: STORY STRUCTURE

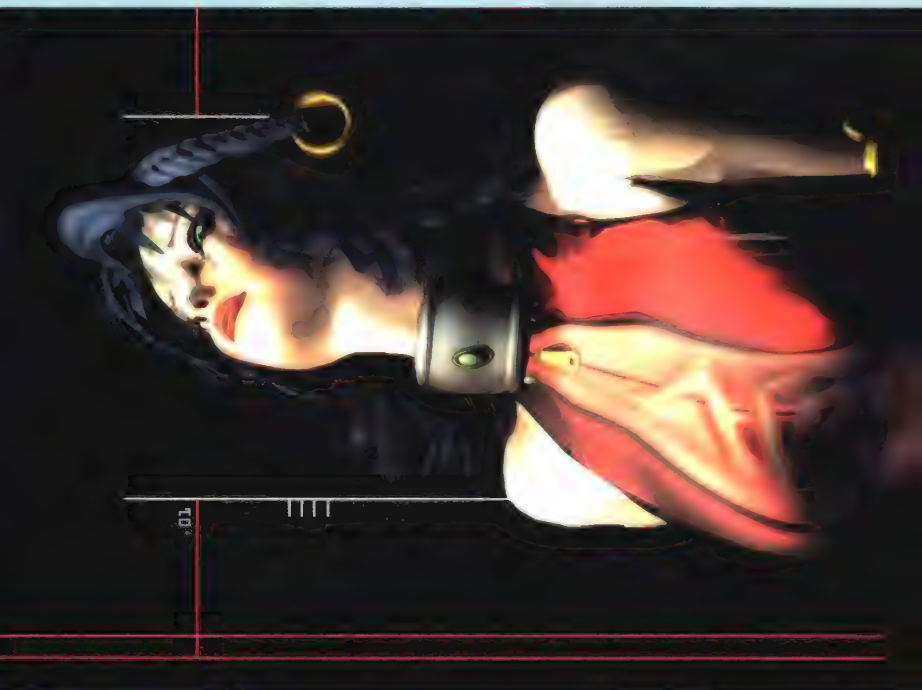
Vampi Digital will have a real story right? What's it about?

Vampi dies...oops...was I not supposed to give that away??? Actually, it's a revenge-based story in true eastern fashion.

Who wrote the story?

Me, myself and I...with help from everybody's favorite editor David Bogart.

You claim to be this computer whiz guy, what makes you think you can write comics too?



already?

Well, my studio and I have had something to do with her since the beginning. We did the color designs of the characters with Kevin and colored every issue that's come out. So I guess pretty familiar.

Why do you think Vampi's become so popular with fans so quickly?

'Cause she's HOT!!!! I keep trying to tell you!!! Because she is a good concept and done well on all levels. That stands out in the market place.

Any chance of a sequel?

If people dig it? Absolutely.

PART V: BEYOND THE BOOK

A collector's edition of the comic packed with a CD Rom is planned. Can you tell us what will be on the CD?

Imagine the CD as the ultimate guide to Vampi Digital. There will be an in depth "making of the comic" feature. We'll be able to show much more than we have space for here. We're also including some exclusive animated movies. Right now we're working on the ultimate virtual reality. Fans will actually be able to move around in the Vampi Digital world. We might have some demo software of the programs we used to create the

comics, but it's still too early to tell.

This will be the first book released under Kevin Lau's new Anarchy Studios and will be one of the first things on anarchy-studios.com. Are you planning on doing anything for the site?

Wait till you see it. The Digital Vampi Model will actually be talk to you. She'll be the main focus of the site for awhile and she's going to blow your mind. We're also thinking about doing a screensaver and possibly some flash games as well.

This stuff we've seen looks like it came from Final Fantasy. Can you use this process to make animated Vampi films?

Whoa!!! Hold on. We could. If we add a staff of about 50 people and a ton of computers. We can't do full length films but doing short stuff is possible. We'll have some animation on the CD. And some games are also in the works.

Didn't you secretly create pornographic Vampi models and pages? Confess now and we'll go easy on you.

We have total control over her and that is all I'm going to say....



Well, I'm not exactly new to writing, having written, Curse of Spawn, Witchblade, Darkness, Stone, Jinn, Area 52, Cyberforce....and having created my fair share of characters from ARIA to WITCHBLADE. It's just hard for people to think of someone doing more than one thing on a book. Wait 'til you see my inks!!! Hahaha...

How does this story fit into regular Vampi continuity? Is it some imaginary story or what?

It's basically a Vampi Elseworlds....it's out of continuity. We wanted to make this story accessible and really play up to the strengths of the art. You're going to see incredible imagery and cool vehicles and sets. I think it's more important to tell a good story and really create this new world than to worry about continuity.

How familiar were you with Vampi



MODELS

CHARACTERS



PROPS

What would Vampi be without her weapons. Here is the alpha version of her signature swords.

SHADING

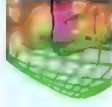
What a difference a paint job makes. A good model is important but without proper and highly detailed textures maps, structure she would simply look like a very nice sculpture.

EXPRESSIONS

Once we built the Vampi model, we could do anything with her. Here are some expression tests with an early Vampi model. For some more animations of the final Vampi model, check out www.anarchy-studios.com.

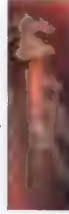


Well, of course we need Vampi and she was the first character we created, but what's a good story without a villain? Calm, cool, and very nasty, he is made up of 103 different objects and 96337 polygons.



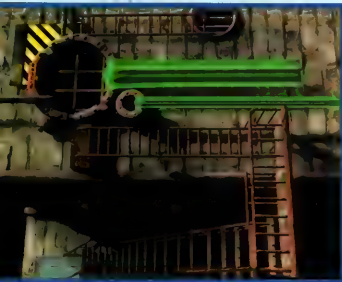
VEHICLES

Face it, even in the future, bikes are gonna be cool. This is actually the second version of the bike we created. The first was more of a "chopper", but I felt the lay-down, road racer was more the kind of bike Vampi would ride.



LIGHTING

In building a 3-D world you can control virtually everything. But as the old masters knew light and shadow make the world. Here are some lighting color tests.



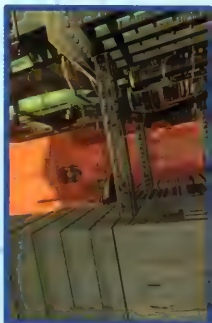
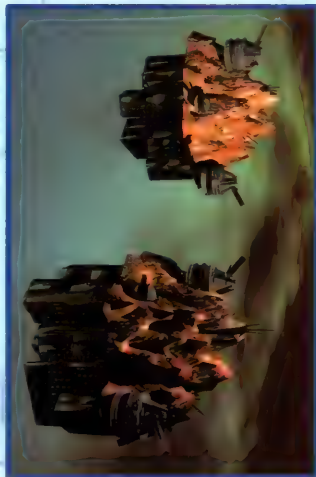
With computer rendered artwork, everything you create is a complex 3-D model. So no matter how small a building looks in the background, you still have to spend hours creating it and pouring over every little detail. My studio and I spent so much time creating the city's mood and look, that it's become a character all its own!



I wanted the city to look busy and cheap, like the old Times Square. By the time the book sees print there will be "room for rent" signs and fake ad billboards everywhere. Take a close look at them. We're basing them on real logos, but changing them slightly. Hey, no one wants to get sued.



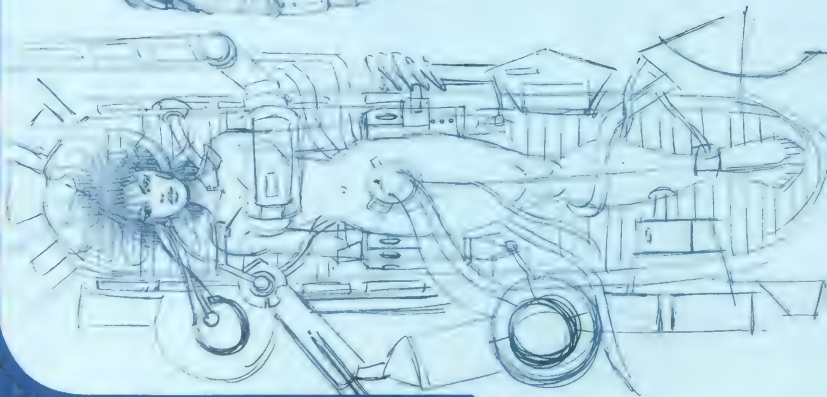
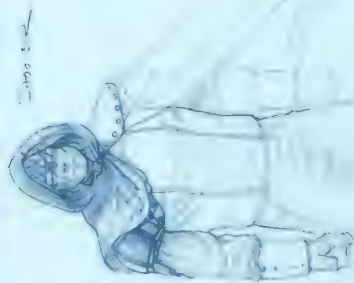
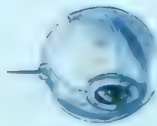
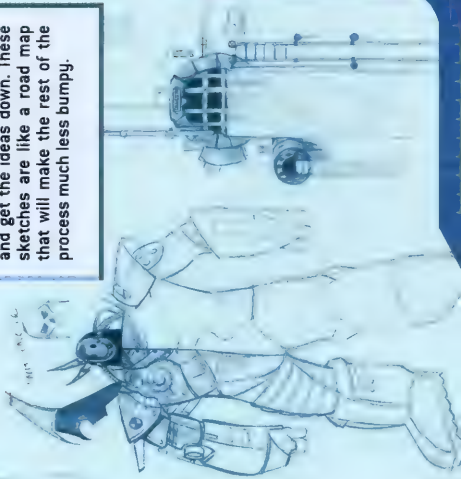
We had to use all the tricks in the book to give the city a dirty, urbane look—chief of which is atmospheric haze. That's the gunk you see when you look several buildings away in a big city. The farther you look, the more the buildings recede into it—it's a visual cue for size and depth.



DESIGNS

Sure this computer stuff is cool, but let me tell you, you've got to start with paper first. I made the mistake of jumping right onto the computer too many times! I would sit down first thing in the morning with a cup of coffee and start messing around. Before I knew it, I was on my fifth cup of joe, my hands were shaking from too much caffeine and the day was almost over.

Here are some of the design sketches that I actually got on paper. I wasn't interested in fully fleshing the characters out. I just wanted to stay loose and get the ideas down. These sketches are like a road map that will make the rest of the process much less bumpy.





STORY PAGES

EXCLUSIVE FIRST LOOK! THE FIRST PAGES OF VAMPI DIGITAL!!!







モンスターハンター



ツインカクハノナヒケヒミツ